

DISCUSSION.

The question was asked, why we should join P.U. Scouts, instead of Boy Scouts or Girl Guides? and the reply was, that it was better to join the real ones when this is possible. The question was raised as to costume, some people thinking it might afford protection and privileges on certain occasions.

The fact of wearing a uniform is in itself a privilege, and Miss Curry said that in some cases it might be well to adopt some part of the uniform, as the hat or a tie, etc.

With regard to the question as to how expert knowledge could be handed on, it was suggested that lectures should be given in London (at the club room if we have one), that papers on special subjects should be sent to the PLANT, and that notice might be given to ex-students when special lectures are to be given. It was pointed out that Mdlle. Krüger and others have lectured in London from time to time, and it was asked whether it was fair on the present students to give them additional work, though they have always proved quite willing when asked.

A resolution was passed: That with any lessons given on special subjects at Scale How, articles should be written by present students to the PLANT.

SPELLING OTHER THAN BY DICTATION.

I have been asked to write a paper on "The Teaching of Spelling otherwise than by Dictation," taking for granted that dictation is the first and best means of proving spelling.

That it is one of the most important subjects we have to deal with only dawns on one after varied experience with

weak spellers and seeing the great drawback it is to them when neglected.

The quick speller learns to spell by reading.

Transcription also helps him, and

Committing a short sentence to memory and writing it.

We find it necessary in Class IB to take spelling and dictation on alternate days through the week. Short, quick lessons of twenty minutes.

This paper is only a short one to introduce a discussion on the subject, as I am anxious to gain rather than give information.

Is it always advisable to take a paragraph from a book and learn all the words in it? Is there not the danger of spending time over words which need no learning, which are spelt just as they are pronounced, and yet one wants the pupil to see them in print?

It has been suggested that a pupil does not learn a word by spelling it aloud, that he must write it really to learn it perfectly.

A suggestion for a lesson for older pupils.

Take them into an imaginary shop, and each one gives the name of something he sees there, or for an imaginary walk or journey, and each gives the name of a thing seen on the way. They get very keen.

SKETCH OF SPELLING LESSON FOR CLASS IB.

Time 20 minutes.

The words to be learnt should be carefully selected. As many as possible should be model words, to build up others on.

The chief aim: To present the words again and again, until thoroughly mastered. The weak pupils should do most of the work aloud, the quicker ones following, and writing when necessary.

- (1) Look carefully at a word in print.
- (2) Write it in the air from memory.

- (3) Look at it written on blackboard.
- (4) Write it from memory on paper (in pencil), and see it again on blackboard, marking an "R" if right, and "W" if wrong.

Not more than five or six words being given at a lesson, and as many of these as possible should be types, *i.e.*, teach BAKE. The next day in dictation the word CAKE or MAKE, etc., may occur. You point out that they are spelt the same as the word he learnt (which word?).

When all the words for the lesson have been gone through in this way, the paper should be turned over and upside down, and the words written from memory in ink. These should be corrected clearly in red ink by the teacher, and the pupil told to keep his paper and go through his "red ink" words at home, or with someone outside the schoolroom. These words, or others like them, should be given in a dictation on the following day, when the more prevalent mistakes should be noted by the teacher, and given again at the next spelling lesson.

On a day towards the end of the week the fifteen (or so) words learnt should be dictated to the pupils, who enter them in neat, little pocket books, which, when corrected, they may have in their own possession (a great joy) to look through in any spare time. (I find they have a lot in bed in the morning.)

M. MACSHEEHY.

DISCUSSION.

The question arose, "Should a child be allowed to use a dictionary in composition?" It was decided that for a mentally lazy child it might be advisable, but there would be the danger of an average quick child depending on the dictionary rather than on her memory.

Many present had found that much of the bad spelling was the result of carelessness; for instance, a child might

write an almost perfect dictation in class to-day, and tomorrow write a letter to a friend full of mistakes. Should we not try to impress upon our scholars that they owe it to those to whom they write, to spell correctly?

"Is it advisable to give actual spelling lessons?" asked someone. "Decidedly," was the unanimous feeling of the company present. One told how she invariably gave a few minutes at each dictation or grammar lesson, as opportunity arose, as, for instance, on the spelling of synonymous words. The children would use the various words in sentences which they wrote in their note-books, and at the close of the lesson their own names were written on the board, and each member of the class gained a star for perfect spelling during the lesson. This proved a great incentive to correct spelling.

Another said that to ensure correct visualization of words, she occasionally allowed her pupils to spell them aloud with their eyes shut.

We must each follow the method which we find most effective, remembering that it is merely a means to an end, and not an end in itself.

Resolution: "That the meeting prays some genius may arise to invent a method of curing incurably bad spellers!"

MR. YATES'S TALK.

Drawings and paintings of Mary's were handed round to us all. They numbered over seventy, and were done between the ages of nine and twenty. Each showed originality, simplicity, and delicacy—the lines full of power. Each expressed some beautiful thought. This one showed a rejected fairy, that a fairy flying through the air on a swan, her wings and flowing robes waving in the wind—others, bonnie bairns at play among the toadstools, and so on.

We do not, as Mr. Yates said, express ourselves enough. We copy. That is not enough. Express each thought, each idea. He read an extract from *Intentions*, by Oscar Wilde. Have you seen (referring to the extract) a woman with face or hands like that? With a mouth like that? No—we wish we could! If you go to Greece you don't see beautiful women as in pictures, no—the Greek women are tight-laced things in high heeled shoes. We don't see Botticelli women either. When children come to draw they have their own ideas, viz., a child draws, mother says: "What's that?" "God," said the child. "But no one sees God." "Ah, but mother, you will see what God is like when I have finished." Mary was drawing once. Her father asked: "What are you putting that ink on for, Mary?" "Because I can't make Cinderella ugly enough!" A good example that, of a desire to express. In teaching to draw insist on exactness, but give free scope for means of expression. A child draws a dog; don't say the dog has a tail or four legs, or any such thing, and if you are presented with a drawing, do stick it up, let the children feel you appreciate it. The art, if you are to get it, is drawn out with love. Make them feel you care. Children's world is very big, feel with them in that big world, think of *their* disappointments, and, what are to them, great sorrows. Point out to them the beauty of design, in rooks flying, in passing clouds, in daisies or buttercups. Notice the difference in the appearance of mountains in fine and in dull weather—their bigness one day, their smallness another. Our Great Master said: "Consider the lilies." The Gospels are full of such things, they tell us to go to nature.

Let the children think their own thoughts. Don't cram them. Drawing from memory is good, it gives an opportunity for the outlines of form to sink into their minds. Let children go into museums, let them look at things, then let

them go home and *draw*. The Ablet School is excellent. Boys are more matter-of-fact than girls—trains, machinery please them; they don't care for flowers. But insist on careful drawing, with colour, *not blob*, that is *bad* for them; never encourage the slightest inexactness.

As to colour, some see it one way, some another. But all agree in spirit. "Do you see a thing like that?" asks one. "Yes, I paint what I see." "Then you'd better take care or you will see what you paint!" Don't give ultramarine or burnt sienna; if you do, it is done for. Give chalks, 1s. per box at Le Chartier Barbe, 97, Jermyn Street, S.W. Don't give books, paper is best, any colour, but preferably grey. If you want to help the children, *go to nature*. Look at the shape of the design in nature, then think over what is in your mind, then draw. Create the environment with children. The first idea of art is given sometimes in a queer way—but *don't talk* about it. Let the children have pleasure—in copying, in everything. If they *can't* be accurate, never mind.

MUSICAL APPRECIATION CLASS.

Before giving two specimen lessons showing how to cultivate musical appreciation in our pupils, Miss Cruse read a short paper, in which she advised the use of two books by Mr. Stewart Macpherson: *The Appreciative Aspect of Music Study*, price 6d., and *Music and its Appreciation*, 3s., both published by Joseph Williams, 32, Great Portland Street, W. Mr. Macpherson is the greatest authority on piano teaching in schools, and to read his books is most helpful. He says that the object of this sort of lesson is so to train appreciation of music in each individual that trained concert audiences will be the result: after all, it is the few only who can become concert players.

There is a Mr. Fowler also, who travels about England with magic lantern slides, who is a very good man to hear in this connection. Miss Cruse believes that no one is unmusical, the difference lies between those who have been musically trained and those in whom such training has been neglected. From her own experience at Scale How she has found that often the best C.P. lessons were given by the so-called "unmusical." A full education in this respect lies in having two programmes, one for the pupil to do himself, the other for him to hear. The paper was summed up in the point, that as much intelligence is necessary to understand a piece of music as to understand a book.

LESSON TO CLASSES IB AND II.

Last term's songs were played, the children gave their names, form, and pulse measure. After this Miss Cruse said a few words about Mendelssohn, whose work is to be studied during this next term. Next the accompaniment, then air, then both together, were played, and afterwards the reasons were given for certain shades of expression. The Christmas pieces were next mentioned, and the idea of the title explained. One of them was played through for the children to name pulse-measure, then again that they might notice how many times the principal theme occurred.

SUMMARY.

The training in concentration lies in the fact that the children are taught to listen intelligently, and to try and find out for themselves the composer's underlying idea.

LESSON TO CLASSES III AND IV.

After recapitulation of last term's songs, Mendelssohn was named, with his date and connection with Hamburg and Berlin.

At this point Miss Cruse explained how the "Elijah" is taken on Sundays. First, the pupils find the libretto of each part in their Bibles, and then each with a copy follows first the air, then the accompaniment as each is played in turn. Next, they sing themselves.

After this the new song was played. The theme was emphasized, the pupils led to imagine the scene, the time marked, the words of the first part given, and then they sang the song twice, first with the air only, then with the accompaniment. It was suggested that when possible it is a good plan if one of the pupils can accompany the singing, and where the score is too difficult, to modify it.

The last part of Mendelssohn's Concerto in G minor was then begun, and first the word "concerto," i.e., solo with orchestral accompaniment, was explained, and then Miss Cruse played, stopping at intervals to explain where the different instruments took part.

There was no discussion.

REGISTRATION OF TEACHERS, ETC.

Miss Evans was absent, and no paper on this subject was read. Miss Davis said that Miss Mason had been approached by the Board of Education, but at present they would not recognize the House of Education certificate as sufficient, and as registration would involve our giving up some of the principles we value, we do not wish to become registered. Miss Mason also has said that she does not think it necessary for us, as our certificate, though not recognized by the Board of Education, is greatly valued by a large number of educated people.

Resolution: That the students would be glad to know under what conditions their certificates would receive recognition from the Government.

1914.

[This resolution was sent to Miss Mason, who replied that the only means of qualifying for Government registration would be to turn the House of Education into an ordinary Government training college, and students would then enter into competition with Government trained teachers in Government schools. If the House of Education curriculum conformed to Government standards, it would not fit students for private teaching.]

There was also a discussion about the P.U.S. badges; the resolution passed was: That when sending out the programmes the opinion of the children be found out as regards the improvement of the material of the badges.

[Miss Mason wishes to remind us that Mrs. Bishop has offered to give a badge to the school in memory of her son Eric, who was in the school for many years before his death. The design is not yet made, and Miss Mason hopes to think over the matter soon.]

Arnold Forster's *History* was also a subject of discussion. Resolution: It is suggested that the examination questions be not verbal quotations from Arnold Forster.

THE CONFERENCE ENTERTAINMENTS.

First, there was the Old Students' "At Home." This had been arranged to take place in the Y.M.C.A. Hall, where all meetings were held, but the weather was so gorgeous that everyone felt it would be better out of doors, and Mrs. Phillips, of Rothay Holme (where twenty of us were staying), was kind enough to allow us to make use of her garden. So we of Rothay Holme had the fun of buttering the bread and cutting up the cakes and so on, and of generally acting as hostesses. This "At Home" was our first meeting with the present students, and we all mixed as much as possible—in fact, we were told before-

hand, "Seize every strange face you see, introduce yourself, and take it to have tea!" We wandered about the lovely garden in twos or threes, or little groups, and everywhere were cameras. Many of the pictures that we were giving to Miss Mason were on view in the drawing-room, also groups of various students' years, and this double exhibition was a great attraction, the drawing-room being crowded all the time. At the end of so pleasant an afternoon it was comfortable to feel that the pleasures of the evening were only two hours off. This was the reception at Scale How. Miss Williams received us all, and then most of us squashed into the class-room to see Dr. Hough's very beautiful lantern slides of the Lake district, which he was good enough to show. During the evening short concerts were given by the present students in the various rooms. We had been told that Miss Mason might not be well enough to greet us, but after all she was able to be downstairs, and she saw us all, one by one, and those few minutes with her meant more to us than all the rest, and the pleasure at seeing her, which she must have read in our faces, surely compensated her in some wise for the tiredness she must have felt afterwards. Our third entertainment was the expedition to the Langdales. The whole week had been blessed with the most wondrous weather, and Monday, the day of the drive, was the most perfect of all. Never has the dear Lake district looked more beautiful, and the 120 of us were ready to enjoy ourselves to the full. There were four coaches, some energetic people walked, some bicycled. Some climbed the Langdales, some didn't! Some sketched, some paddled, and everyone loved every minute of the day, and a toy which gave us much pleasure was the coach horn, though only about four of us could get any noise from it at all.

The fancy dress dance was the greatest success. Some of the costumes that deserve special mention (as the papers

say!) being Miss Gray and Miss Goode as their own grandmothers, in real old dresses, Miss Goode's finished with a little straw bonnet, and Miss Gray's with the most adorable white cap with frills under her chin; Miss K. Clendinnen, as a red Indian; Miss Garnett as a white mouse; and quite a number of "Winchester" dresses.

The seniors' play was the last event, and was really excellent. They did a much shortened *Twelfth Night*, and acted splendidly, and the songs they introduced were delightful. There was a little speech-making afterwards, and then we all sang "Auld Lang Syne," some of us with rather unmanageable lumps in our throats. After supper we were supposed to go, but somehow we could not, and there was a great deal of laughter and delay—even some dancing on the drive in front of the house—before we said our final good-byes and scurried home to pack for the morning's coach.

At all the Scale How entertainments Miss Drury showed the wireless installation, which Mr. Storey had set up for the students, and explained its working and let us listen to messages from all over Europe. It was most fascinating.

There have been many Conferences, but never one like this. It was so splendidly planned, and our "Coming of Age" made it unique, and the weather was so perfect and everything together helped to make it all one tremendous success. And surely the spirit of joyous inspiration felt throughout that wonderful week will remain with us in long days to come.

D. L. ESSLEMONT.

REPORT OF THE

PRESENTATION TO MISS MASON.

1914.

STUDENTS will be glad to know that there was a very general response to the appeal for subscriptions towards a Presentation to celebrate the Coming-of-age of the House of Education, and in all £26 12s. was collected. There was, naturally, much debate as to how the money should be spent, and it was decided to spend about £15 on pictures for Scale How. The choice of pictures was a somewhat difficult matter, but with the valuable help of those at Scale How the following list was decided on, the idea being that there should be one to hang over each of the thirty-two beds, two specially for Miss Mason, and the others for the house generally. With the exception of the Sistine "Madonna" and "The Last Supper" all are carbon prints, framed in stained oak.

FRA ANGELICO	...	"The Annunciation."
		"The Crucifixion."
		"Christ in Limbo."
		"The Sermon on the Mount."
BELLINI	...	"Madonna."
BOTTICELLI	...	"The Nativity."
		"Fortitude."
		"Vision of St. Augustine."
CARPACCIO	...	"St. Jerome in his Study."
		"Presentation in the Temple."
DÜRER	...	"Knight—Death and the Devil."
GHIRLANDAJO	...	"The Visitation."
GIOTTO	...	"The Crucifixion."
		"Poverty."
		"Spring."
		"The Presentation."

LEONARDO	... "The Virgin of the Rocks."
FILIPPO LIPPI	... "Madonna and Child."
	"Annunciation."
FILIPINO LIPPI	"Vision of St. Bernard."
LUINI	... "Christ and the Doctors."
MEMLING	... "Christ, the Light of the World."
	"Adoration of the Magi."
	"Marriage of St. Catherine."
MURILLO	... "St. John and Christ."
PERUGINO	... "Virgin Adoring the Infant Christ."
	"Baptism."
RAPHAEL	... "Deliverance of St. Peter."
	"The Transfiguration."
REMBRANDT	... "Christ Blessing Little Children."
	"Supper at Emmaus."
	"Jacob Blessing Ephraim and Manesseh."
	"Manoah's Sacrifice."
	"The Prodigal Son."
VAN EYCK	... "The Adoration of the Lamb."
VELASQUEZ	... "Æsop."
	"The Surrender of Breda."
	"The Tapestry Weavers."
	"At the House of Martha."

The Sistine "Madonna" is a Medici print, and is quite a large picture, and "The Last Supper" is also in colour—a beautiful reproduction—smaller than the Medici print of the same picture. Several of these reached Ambleside in time to be on view at Rothay Holme on the afternoon of the Old Students' "At Home."

£3 10s. has been spent on a lamp for Miss Mason's own use—one that can either stand on a table or fit into a wall bracket, and we hope that it will prove useful as well as ornamental.

This part of the Presentation has already been given to Miss Mason, together with an address most beautifully illuminated by Miss Owen—a real work of art well repaying a long and minute study—and a book of the signatures of all subscribers.

It was suggested at the Conference that the balance of the money should be spent on a "Della Robbia" replica for Scale How, and it was a great help to be able to submit the suggestion to Miss Mason, together with a catalogue of the reproductions, and to leave the choice of subject and position to her. She has chosen three to be placed side by side over the heating apparatus in the hall, the outer ones of children singing and the centre one a "Madonna and Child." It may be some little time before these are actually fixed, but the order will be put in hand at once. There may possibly be an inscription of some sort placed underneath, but that is a detail that can be decided later on. Meantime, as will be seen from the accompanying letters from Miss Mason and the Present Students, the pictures are all hung and are giving an immense amount of pleasure; and the Committee hope that all subscribers will feel satisfied with the way the money has been spent.